

Second Wedlock Rehearsal in Plays

BY FRANKLIN FYLES.

New York, April 5.—It chanced that second wedlock is the theme of two new plays in New York, this week. In "A Marriage of Reason" a man who has been a risk in matrimony and in "The Ambitious Mrs. Alcott" it is a woman, the lady first. So I will introduce the widow Alcott to you. Can you call Dorothy Dorr to mind? If so, it helps to a clear idea of the creature who raises the row-die-dow in the drama, put forth as original by Federal Polard and Leo Dittichstein; for Miss Dorr is a beauty so ripe that widowhood seems more suitable to her than maidenhood; yet she is still so lovely that it seems reasonable when a fellow ten years her junior develops calf love for her.

That is the affair of hearts in "The Ambitious Mrs. Alcott." A callow Jay Winthrop, in the service of the state department at Washington, meets Mrs. Alcott, whose dear husband under the American minister at an old world court not definitely designated; or perhaps he has been one to which we send a top-notch diplomat. But the authors don't dare to be geographically explicit because Mrs. Alcott was addressing with the king of whatever country it was, and it wouldn't do to identify the royal rascal. Anyway, the widow's wickedness is bygone at the time of the play, which is brought forward from the past by an official report of it, which gets misplaced among other documents and thereby falls into the hands of a senator. As the action of the play is placed in Washington, and dated 1907, this Senator Pierce may be standing in the fiction for that particular senator who is in fact chairman of some committee handling foreign diplomatic affairs, and who sears whiskers under his chin. Far be it from me the desire to agitate Washington's office-society circles, but Percival Polard is, or has been, a Washington journalist, and in his play he gives to that senator a jolly, chubby wife and a sensibly sentimental daughter. I place the responsibility on Polard, because, but for his reputation as a journalist, I would assume that his collaborator, Dittichstein, had indulged in a habit of adopting German plays and asserting them to be original in English. It is a fact, too, that there is no atmosphere of Washington, excepting only such breezes as may waft themselves through Senator Pierce's chin whiskers. In all other respects, the characters might as well be assembled in Berlin, London or Paris. President Roosevelt is in it to be sure, but not visibly, and his order to suppress the widow's record, so as to oblige some monarch or other, might come as well from an European ruler.

Audiences look nowadays to see a third act of company interest in every serious drama, and if it is not there, they then the play is turned down. Now, for the life of me, I can't be sure whether the third act of "A Marriage of Reason" is the opening night. This is the reason for uncertainty: The official report on Widow Alcott's naughtiness is in her calendar's pocket, and it is not there, in its purport; but the widow does, and so does an aged but still gallant Count Hegedy, who desires to marry her, nevertheless. Well, now, consider that the widow's happiness or misery depends on the publicity or privacy of that paper. The count grabs it away from the calf-lover, and throws it into the fire of a grate. Have you got that? And, if so, would you, if you were the author, drop the curtain at once? Polard and Dittichstein do not. They give heart disease to Hegedy, so that the row may agitate him fatally, and the result is that his death puts the heroine out of the spotlight at the third act's climax. That is one of several reasons why this "The Ambitious Mrs. Alcott" resembles Sardou's "Diplomacy," with no similar success.

There are single lines which, in the course of years of playgoing, obtain an ineffaceable place in the mind long after the dramas containing them are forgotten. Such a line is in the third act of "A Marriage of Reason." It was night at Delcombe Abbey. Suits of armor and liveried flunkies were all about the antechamber. The youthful heir to the title lay dangerously ill, while a house party, in decollete as to the ladies and immaculate evening dress as to the gentlemen, breathlessly awaited news from the sick room. Nevertheless, they discussed their sentimental relations and whispered; and the countess, who had back the glitter of jewels on her bare bosoms, and linen shirt fronts. Then it came out of the spotlight at the third act's climax. That is one of several reasons why this "The Ambitious Mrs. Alcott" resembles Sardou's "Diplomacy," with no similar success.

"I've tried—oh, I've tried so hard to be genteel!"

of the Bellows was, ostensibly, the star of the new play, and his acting supported his claim to the position. But the smart set of New Yorkers felt a place in their attention. She is remembered here for her appearance years ago in the role of Cupid, and in little else. In fact, the countess of the part was slight as its words; and the only lines worth while were Miss Ward's own. She showed that she could look lines better than she can act them. She was a charming little love goddess; and she went to London, where she fascinated the whole town in general, and one of its rich men in particular. Millionaire Lewis married and retired her; and from time to time she breaks out from connubial bliss to reappear on the stage. Her latest emergence, in "A Marriage of Reason," is her first in her native land.

J. Hardley Manners remarks in the program, that his play is founded on a novel by Mrs. Arthur Kennard, but that the "construction, characterization and entire dialogue" are all his own. But the type of the book can be seen through the play. After an act at the Goodwood races, in which a divorced nobleman arranges a "marriage of reason," not of love, with a Chicago heiress, we arrive at Delcombe Abbey, where the bride is persecuted by the love of her husband's nephew, while an emotional neighbor lady drops in to bestow her unrequited passion upon Lord Delcombe. Her stout husband also comes around to rear about it. But a truce to trouble! The sun is shining in Delcombe Park. Her ladyship, with two dozen long-stemmed roses in her arms and half as many in her hair, is playing hide-and-seek with her little step-son. Suddenly, in the hollow of an old oak, she comes upon her husband, and he kisses her. She draws away from him—or, as he puts it, "she shrank from his every touch"—as such manifestations of fondness were barred from their "mockery of marriage."

The heir of Delcombe is thrown from his pony, and lies "at the point of death" during the amatory tumbler of the third act. His mother, the first Lady Delcombe, comes, in a very low-cut gown of black and gold, to take the night shift at his bedside from the second Lady D., who is heartbroken in pink chiffon. Just why the uncommonly good looking trained nurse can't do this alone is not clear. In an intense scene between Lord Delcombe and his nephew, the former, in the suave and elegant person of Kyle Bellows, suddenly turns to the latter, in the impressively impassioned person of Conway Tearle, and gravely asks:

"And who will sit up with the trained nurse?"

The question is not pertinent to anything, and so the audience, taking the vagueness of the nurse's question into account, construes it as a joke—for who wouldn't "sit up" with her, as we Yankees use the term for what the English author might call "keeping company." Of course, the sick boy causes the "reasonably married" pair to find out that they have violated their contract by falling into mutual love. It is a pretty but not a strong comedy, and it exhibits Fanny Ward nicely but not engrossingly.

Probably it isn't worth while to attempt a classification of the numerous musical plays as they come along. Their producers call them light operas, comic operas, musical comedies and musical farces. I suggest a fourth designation, "vaudeville comedies," for shows like "The Land of Nod." In a vague way it is a dream play, with a sand man drowsing its show girls to sleep. Its amalgamated nature is shown in the roster's list of its makers, Victor Herbert, George W. Hobart, Frank

R. Adams, Will A. Hough and Julian Mitchell, to say nothing of the devisers of these transferred from the variety stage. One of the interpolations for Broadway is a half-hour travesty of grand opera, entitled "The Song Birds," in which fun is made of the opposition opera houses of Heinrich Corried and Oscar Hammerstein. That is the portion of the entertainment provided by Herbert and Hobart, and in it Corried and Hammerstein put their celebrities, Caruso and Bonal, Games and Melba, with the rival choruses through a singing match. The caricaturing is good, and as New York is keen to the Corried-Hammerstein controversy, the burlesque makes a humorous appeal.

Chicago was the city of "The Land of Nod's" start, and I tell you about its process of development. As given here it has Mabel Harrison and Helen Bertram to lead its ballet-chorus, besides Carrie De Maiziere to put in her repertoire of songs, dances and imitations. The battery of comedians is numerous and if its talent could be concentrated in one of them the show would be better off. However, they work together as a team effectively in a comic illustration of a Tenderloin spree. For these ten minutes of fun they put on the evening suits prescribed by fashion for "gentlemen" between New York's dinner time and breakfast; and judging by their state of inebriety, it is an hour or two past midnight when they round up for a bibulous song and chorus with a refrain, "Just One More" meaning one more drink before dispersing. For an encore the eight revellers march in carrying each a street lamp-post across his shoulder, the lamps shining forth into the dimness of the darkened stage. It is scarcely a good plea for total abstinence, or even for alcoholic temperance, for the bunnymen seem to be making a jolly night of it, with a be-damn to headaches in the morning. After the uprooted lamp-posts have had their laugh out, the merriment is renewed by what proves to be the highest bid that "The Land of Nod" makes for a Broadway kind of fun. Four of the rounders pull an unhorsed brougham into view, while four push it. They put their convivial leader into the vehicle, and sing him on his way; but whether his destination will be his bachelor apartments, or a police station, is left to conjecture.

In the displays of beauty many ingenious things are done, with the girls in their "Land of Nod" adventures, but the most effective is one which hangs the stage in a flock of birds in the night sky, with Mabel Harrison the only girl in sight. She sits aloft in a crescent moon, with stars twinkling all around her, and is driving a flock of birds with glistening threads for reins.

Ermesto Novelli has acted sixteen roles here within three weeks, but more than half of them, being unknown outside of the Italian language, have not seemed interesting topics to write about; and by describing his Shylock, Lear, Hamlet and Othello as lacking dramatic greatness I may have belittled his art unfairly; so permit me to tell you that Petruccio, the wife trainer in "The Taming of the Shrew," his oddities are delightfully ingenious, because they are in a Shakespearean comedy which even Edwin Booth and Henry Irving used to present in a farcical spirit. This Petruccio evinces a love of Katherine that is more than hopeful from the outset; it is so confident that no shadow of doubt that he will come to her falls for an instant on his joviality; and therefore all of his bullying looks good-humored to the audience, no matter how hateful it may appear to the astonished and bewildered bride. When he has brought her to the bridal journey's end, he is careful to not let her perceive his pity of the tired creature, but makes an ad odo over his own fatigue only, with no seeming regard whatever for her exhaustion. So careless of her does he pretend to be that, in washing his hands, he flaps water into her face.

His most persistent device of aggravation, however, is to hum a ditty—an Italian peasant tune of exasperating monotony—which makes her believe that he is utterly oblivious of her sufferings from hunger, thirst and fatigue. As they take their seats at the supper table, he says grace at a silent length that maddens Katherine, and while with one hand he makes signs of the cross on his breast, he holds her in the other. Then he emerges from the room dejectedly, comes down the stairs and takes a seat by the fireplace lamp in bed and crushed in spirit. Petruccio is moved to relent, but to let him stop the curative treatment too soon, he begins again with the tiresome song which Novelli has interpolated in Shakespeare. But Katherine is now too weary to be annoyed any more by a tiresome tune; she falls asleep in her chair, and then he kisses her hair fondly, and tenderly covers her with a cloak.

Novelli has died for us in several different ways. I have described his end of Louis XI. as a graphic study of death in senile old age. The chemists of today don't know what it could have been that, inserted into a man hypodermically on a blade's tip, killed Hamlet in five minutes. The most hateful and bustling of swift America's rattlesnakes can't compete with this Denmark record of deadliness. Novelli's Hamlet dies on regular Resident School work, and the 23 complete lectures—which are the basis of our individual Mail Instruction—are clearly and explicitly illustrated by Send at once for our large, illustrated catalog, which completely describes our Method of Instruction—free to all interested.

NEW YORK SCHOOL OF AUTOMOBILE ENGINEERS
135 WEST 56TH ST., NEW YORK, N. Y.

And in this harsh world draw thy breath in pain
To tell my story."

When the orchestra leader let loose his whole blatant band prematurely and it sounded like an uncommonly big Salvation Army band blowing its soul out in a street appeal to sinners to come into Pandemonium hall and be saved from the still more torturing hallelaloo of Hades. The actor didn't visibly flinch, or betray a wish to divert the remaining poison on his foil's tip from the king to the musical director. That misguided person shooed and sissed his gang to silence in time to let Hamlet roll down the throne's steps in a dying agony which had no orchestral opposition.

Orders Filled Promptly.
Martin Coal Co.

SEEDS FREE
200 Kinds
1c
All this beautiful collection of seeds and bulbs, 100 in silver or five 20c. The cost for packing and postage, order quickly and save. This is the best offer—only 10c.
Woodside Nursery
Philadelphia, Pa.

A Surpassing Line of Go-Carts for 1907

Perhaps no one factor in the problem of giving baby the required attention, with the least trouble to the one upon whom this duty falls, is as potent as the one pertaining to the Go-Cart. Likewise it may be said that no one thing has more to do with the comfort of baby himself than the Go-Cart he rides in.

With these points always in mind the Whitney Go-Cart people have for many years been producing Go-Carts which have been acknowledged by furniture men the country over, and proved by years of service to thousands of users, to be superior in style, comfort and serviceability.

Our present Go-Cart showing includes a wide variety of Reclining Folding styles, some of which are pictured today, as well as less expensive Folding and Reclining Carts at \$2.50, \$4.50, \$5.25 and \$6.00. English Carts with wood body enameled dark green and ornamented with fancy striping at \$10.25, \$22.50, \$24.50 and \$34.75, and Perambulators at upward from \$39.50.

You are cordially invited to visit the store at any time and see our new line of Go-Carts.



Price, \$3.25

Reclining Folding Go-Cart pictured above is substantially made, body being of seasoned hardwood, varnished. Has adjustable back and dash, green enameled gear, and 10-inch rubber tired wheels. This Cart folds compactly, is light and durable. Price \$3.25



Price, \$9.70

Reclining Folding Go-Cart pictured above is fitted with green cushion and parasol. Has open-work reed sides, reed back, perforated wood seat, reed dash and wood handle. Gearing is enameled green; wheels measure 10 inches in diameter and are fitted with rubber tires. Price \$9.70



Price, \$12.20

Reclining Folding Go-Cart pictured above is fitted with fancy green and red cushion, with parasol to match. Has reed sides, fancy reed dash, perforated wood seat, reed back and wood handle. Gear is green enameled; 10-inch wheels are fitted with rubber tires. Price \$12.20

All the Credit You Want

Buy Now-- Pay Later



Price, \$15.50

Reclining Folding Go-Cart pictured above has open-work reed sides, fancy reed dash, adjustable reed back and white maple frame. Gear is enameled green; 10-inch wheels are fitted with rubber tires. This Cart is complete with seat and back cushion, with parasol to match. Price \$15.50



Price, \$14.80

Reclining Folding Go-Cart pictured above is in a very pretty design. Has closely woven reed sides surmounted by heavy roll, reed back, reed seat and adjustable fancy reed dash. Wheels are 12 inches in diameter and have rubber tires. Gear is green enameled, and Cart is fitted with foot brake. Price complete with cushion and parasol \$14.80



Price, \$12.50

Reclining Folding Go-Cart pictured above has open work reed sides, adjustable reed back and fancy reed dash. Cart is complete with seat and back cushion and parasol. Has green enameled gear, 12-inch rubber tired wheels and foot brake. An attractive and serviceable Go-Cart. Price \$12.50



Price, \$13.30

Reclining Folding Go-Cart pictured above has fancy roll reed sides, closely woven, adjustable reed back, reed seat and fancy reed dash. Cart is complete with seat and back cushion and parasol. Has green enameled gear, 12-inch rubber tired wheels and foot brake. Price \$13.30



Price, \$15.60

Reclining Folding Go-Cart pictured to right is fitted with green seat and back cushion, with sides upholstered to match. Parasol is also green. Cart has reed sides, reed back, reed dash, green enameled gear, foot brake and 12-inch rubber tired wheels. Price \$15.60



Price, \$18.00

Reclining Folding Go-Cart pictured above is handsome in appearance, having deep reed sides upholstered inside to match back and seat cushion. Adjustable back and fancy dash are of reed. Cart is complete with parasol, has 12-inch rubber tired wheels, green enameled gear and foot brake. Price \$18.00



Price, \$20.90

Reclining Folding Go-Cart pictured above is in a striking design. Has closely woven reed sides, entirely surrounded by fancy roll and upholstered inside to match cushion. Back and fancy reed dash are adjustable, and Cart is complete with parasol. Wheels are 12 inches in diameter and have rubber tires. Gear is green enameled and Cart is fitted with foot brake. Price \$20.90

P. W. Madsen's Furniture and Carpet Store

Complete House Furnishers.

Nos. 51 to 57 E. First South St.

WE CAN MAKE YOU AN EXPERT AUTO DRIVER.

Equip You to Earn \$1,500 to \$3,000 Yearly and Assist you to Find a Position.

If you are making less than \$1,500 a year our Home Study Course with thorough individual instruction by mail will make you an expert automobile engineer and enable you to improve your position.

This Course is based on regular Resident School work, and the 23 complete lectures—which are the basis of our individual Mail Instruction—are clearly and explicitly illustrated by

Send at once for our large, illustrated catalog, which completely describes our Method of Instruction—free to all interested.

NEW YORK SCHOOL OF AUTOMOBILE ENGINEERS

135 WEST 56TH ST., NEW YORK, N. Y.

"Absent from thee from felicity awhile."

To tell my story."

When the orchestra leader let loose his whole blatant band prematurely and it sounded like an uncommonly big Salvation Army band blowing its soul out in a street appeal to sinners to come into Pandemonium hall and be saved from the still more torturing hallelaloo of Hades. The actor didn't visibly flinch, or betray a wish to divert the remaining poison on his foil's tip from the king to the musical director. That misguided person shooed and sissed his gang to silence in time to let Hamlet roll down the throne's steps in a dying agony which had no orchestral opposition.

The money you hand out for insurance will prove a wise investment. You will feel its benefits just at the time you need them most. Why not entrust us with the placing of your fire insurance policies? We will do it to your entire satisfaction.

Heber J. Grant & Co.,

General Insurance, 20-26 South Main Street.

Anderson Insurance Agency

HUGH ANDERSON, Pres. Established 1871 FRANK K. POE, Secy.

Scott Building, Salt Lake City.

P. O. Box 977. Telephone 155.

Fire, Life and Accident

INSURANCE

Acting of Hartford \$15,950,843

Fireman's Fund of California 4,214,453

Palatine of England, U. S. Branch 3,208,206

Franklin Fire of Philadelphia 2,491,575

Citizen's, of Missouri (Policies guaranteed by Hartford) 705,595

UTAH RANGE LAND

40,000 ACRES Union Pacific R. R. will sell on

\$1 to \$1.25 EASY 10-Year TERMS

Per Acre

This land will double in value in next year. Will sell in large or small tracts. Your last chance.

Particulars of

Union Pacific R.R. Land Agency

15 W. Second So. St. SALT LAKE CITY

WITHOUT COST TO YOU

If your eyes bother you, come to us. We will examine them without charge and give you a candid opinion as to their condition. Glasses scientifically fitted.

J. H. Knickerbocker, O. D. Practical Optician. 143 Main St.

ROBINSON'S Patent Barley

The Only Infant Food

COLUMBIAN OPTICAL COMPANY, Wholesale and Retail OPTICIANS, 259 Main Street, Salt Lake City, Utah. Telephone 218 K.